SAMAHAN
Filipino American Performing Arts
& Education Center

proudly presents the

36th ANNUAL CONCERT

of

PHILIPPINE DANCES & MUSIC

Dedicated in
Honor of our Founder & Executive Director

LOLITA DIÑOSO CARTER, PhD
Sept. 11, 1927- July 25, 2011



October 15 & 16, 2011
Saturday – 8:00 pm, Sunday – 2:00 pm

The Joan B. Kroc Theatre
6611 University Ave., San Diego, CA 92115

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Commission for Arts and Culture
City of San Diego

PROGRAMME

SUITE I - DANCES OF THE CORDILLERAS

Rituals and dances of the indigenous tribes of the Cordillera Mountains in Northern Philippines are reflections of daily life - rice planting on the rice terraces, harvesting, hunting, courtship, weddings, various types of social gatherings and celebrations. Tribes include the Ifugao, Kalingga, Bontoc, and Benguet. Musical accompaniment for dances are largely percussive – gongs *(gangsas)* and drums *(solibao)*. Others include nose and lip flutes, jaws harp and bamboo instruments. The aggressive sounds of gangsas provide most of the dance accompaniment.

BIBAK SD YOUTH GROUP presents their ancestors' traditional dances.

- BALANG-BANG – Bontoc festival dance featuring two lines of men and women usually performed at grand gatherings.
- AN-ANINIT – is a Bontoc dance of the *"anitos"* or forest spirits. Legend has it that a few hunters came across a clearing and spied the forest spirits performing the dance.
- SALIDSID – a courtship dance of the Kalinga people, with the instrumentation called Tuppaya. The couples simulate a rooster and hen at play, as the male dancer offers his allap, or woven blanket, in hopes that the female accepts.

SAMAHAN Philippine Dance Company presents Cordillera tribal dances choreographed for stage performance by Artistic Director, Ruby Pearl Chiong

- CHALICHOG – a contemporary Kalinga dance inspired by the footwork to drive away birds out of the rice fields, taught by Kalinga dance teacher, Juliet Cheattle.
- BENDI-AN dance of the Ibaloi to celebrate the arrival of successful headhunters; circular movements of the dance symbolize unity and harmony.
- DINUYYA - a festival dance from Lagawe, performed in social gatherings and other festivities celebrating important events like the *cañao,* a thanksgiving or a wedding.

SUITE II - DANCES IN THE RURAL AREAS

Life in the provinces reflects the simplicity of the people who are close to the earth. Dances are imitations of the movements of nature such as birds and trees, others are characterizations of various occupations or are simply dances of skill to entertain guests at social gatherings.

- KARATONG dance using a bamboo musical instrument, called Karatong played in Palawan at the end of waiting for the flowering of giant mango trees; also performed in the annual parade held in honor of the island's patron saint. The combination of the Karatong's music and the mango's flowers complete the festival dedicated to the table mango of the Palawenans.
- BINATBATAN - an occupational dance from Ilocos Norte depicting the beating of cotton pods to separate the seeds from the fibers with the use of two 18-inch-long sticks called *batbat.*
- PANDANGO NA TAPIS - a dance that shows the various uses of the *tapis* or overskirt, an essential part of a Filipina's attire, such as in courtship, flirting, protecting oneself, wrapping, and driving birds away from the rice fields.

TIRIRIT NG MAYA – Tagalog song by The Nostalgia Singers

- BINUYUGAN – a dance imitating the ladies fetching water and balancing the pots on their head
- MAGLALATIK -This mock-war dance depicts a fight between the "Moros" and Christians over the prized *latik* or coconut milk residue. Using coconut shells the men beat rhythms on coconut shells harnessed on their backs, chests, hips and knees.
- BINASUAN - This lively dance from Pangasinan province shows off the balancing skills of the dancers. The glasses that the dancers skillfully balance on top of their heads and hands are half filled with rice wine.
- TINIKLING - The Philippine national dance, it originated from the Visayas region. The dance imitates the graceful movements and speed of the *tikling* birds as they leap between blades of grass, rice stems, or dodge bamboo traps set by rice farmers. Dancers show their skills in maneuvering between rapidly beating bamboo poles.

INTERMISSION

SUITE III - MARIA CLARA - SPANISH INFLUENCED DANCES

The Spanish colonization of the Philippines brought many Western influences including religion, social graces, dress, dance and music. European dances like the waltz (valse), polka, paso doble, habanera and chotis were the basis for many traditional folk dances. The Philippine Rondalla that accompany the folk dances is based on the Spanish Rondalla and consists of string instruments - banduria, laud, octavina, guitara and bajo.

TAGALOG SONGS MEDLEY by The Nostalgia Singers

- JOTA MANILEÑA - A dance that originated in the capital city, Manila, around the 19th century. Like the other Jotas in Philippine folk dances, this is an adaptation of the Castillian Jota, but the castanets are made of bamboo and are only held, not fastened, to the fingers. It is recognizably Iberian in flavor.
- BAILES DE ANTANO - A courtship dance in which three men compete for the attention of a young lady.
- JOTA GUMAQUEÑA - A dance from Gumaca, Quezon, featuring stomping and elegant posture.

SA UGOY NG DUYAN by The Nostalgia Singers

- HABANERA JOVENCITA - A dance typical of a woman's debut or even her wedding. *Jovencita* means "young lady" in Spanish.
- PASO DOBLE FILIPINO – The Filipino dance version of the *paso doble*,, the Spanish dance characterized with one -step in 2/4 time..

ANGKLUNG – Bamboo Instrumental Music

SUITE IV – DANCES OF THE SOUTHERN PHILIPPINES

Dances from the Southern Philippines include a great variety of styles and similar themes reflecting the indigenous tribes living in different regions of the island of Mindanao and the Sulu Archipelago. Musical instruments used in the regions include drums and gongs, flutes and string instruments. The Kulintang ensemble, composed of various gongs and drums is well developed in the Maranao and Maguindanao Muslim tribes. The Tagunggu of the Sama-Tausug and Medtagunggu of the Yakan are the related gong-chime traditions found in the Sulu Archipelago.

- PANGALAY - Tausog for dance; graceful movements are similar to Igal, inspired by the sea. *Janggay* on finger tips accentuate hand gestures.
- PAMANSAK - a Sama Tausug bamboo dance in which the female Pangalay dancer dances atop two bamboo poles carried by two men. A male *"kuntao"* martial artist and a *"Pangasik"* dancer move around her as a form of courtship.
- MADAL (KADAL) TAHAW – T'boli tribal dance imitating the movements of a bird or *"tahaw"*, a long-tailed nightjar that flies only during the night and cannot be seen during the day.
- LANGKA BURUANG - "*langka*" or martial arts dance mimicking an angry *"baruang"* or monkey
- SAGAYAN A DILAPET - a trance dance performed during "*kapagipat*" or healing rituals by a shaman or *pagipat*, using paraphernalias, such as, decorated helmet called "*kapasiti"*, colorful skirt called "*lombong*", a sword and shield adorned with brass bells called "*kampilan."*
- SILUNG SA GANDING a contemporary Maguindanaon dance for females, inspired by the swaying of the "*gandingan*" and coconut fronds in the breeze.

TITIK JAMA – Tagunggu musical piece from Sitangkai, Tawitawi.

- LANGKA BUDJANG - martial dance for women, incorporating *Pangalay* elements. Although the dancers leap and kick, their feminine allure is maintained in the graceful arm thrusts characterized by restrained force.
- PAUNJALAY - A pre-nuptial dance of the Yakan tribe of Basilan performed by the bride during a wedding ceremony. When joined by the groom, the dance is called Pindulas. This dance is accompanied by the medtagunggu gong ensemble pieces TE-ed and Kuriri.
- KASINGKIL - Traditionally a solo Maranao woman's bamboo dance, now choreographed by Ruby Chiong to present multiple *apir* (fan) and *morsala* (scarf) dancers theatrically depicting the story of a Princess accosted by playful fairies while traveling in a forest and escapes injury by nimbly avoiding rocks and fallen trees symbolized by beaten bamboo poles.

PERFORMING ARTISTS

SAMAHAN PHILIPPINE DANCE COMPANY

Jd Lynn Chiong, Reina Chiong- Quenaon, Melanie Mael, Samantha Manuel,
Jobeth DeVera, Melanie Calimlim, Jhoselle Padilla, Mary Grace Nievera
Mae Madge Mendoza, Charito Pickett, Eleanor Edraisa
Jocelyn Valencia, Malou Saradpon

Raynard Abalos, Rafael Guzman, Rowell Mateo, Patrick Ambrosio
Raymond Lacosta, Abel Alhambra, Jonathan Macam

SAMAHAN ALUMNI

Lorie Basmayor Welch, Catherine Abalos-Yan
Jennifer Lansang Sapienza, Christine Hulsey Lacosta
Michelle Aguilar Camaya

Michael Juan, Kevin Mael, John Urata, Joniel Tabayoyong

GUEST PERFORMERS

Joseph Allen Ramirez – Ethnic Dance Choreographer , Dancer
Patrick Tañega – Rondalla

BIBAK SAN DIEGO YOUTH GROUP

Diane Balitang, Maryanne Saldaen, Esther Cadsap, Nicole Diwag
Carlene Basallo, Emmylou Estandian, Chinabelle Badol, Kaila Domingo

Bryan Estandian, Mark Leo, Jemuel Balangcod, Justin Fianza
Julius Saidro, Franklin Gabriel, Nate Cadsap, CJ Baroy

NOSTALGIA SINGERS

Lilli Guenthoer, Tess Rivero Torres, Rose S. Navales

ANGKLUNG

Aaron & Aleck Adriano, Roslynn Sapienza
Marlee, Serena & Jackie Simeon, Christian & Jordan Edraisa
Mary Grace Nievera, Charito Pickett, Patrick Ambrosio,
Melanie Calimlim, Jobeth DeVera, Jocelyn Valencia

SAMAHAN MUSICIANS

RONDALLA

Frederick Embalsado, Bernard Ellorin, Juanita Caccam
Tess Rivero Torres, Jacqueline Pablo, Carmen Galang, Mary Bagongahasa
Mitchell Almoite, Chris Feraro, Manolito Embalsado,
Anthony Herrera, Jr., Conrad Reloj, Ernesto Mallari

SAMAHAN PAKARAGUIAN KULINTANG ENSEMBLE & GANGSA PERCUSSION

Bernard Ellorin, Eric Abutin, Chris Feraro,
Mitchell Almoite, Severino Reyes, Rowell Mateo

ACKNOWLEDGEMENTS

Financial support for the programs of the SAMAHAN Performing Arts is provided by the City of San Diego Commission for Arts and Culture, the County of San Diego Enhancement Program through Supervisors Ron Roberts, and Greg Cox, and contributions from Individual Sponsors.

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Mr/Mrs. Philip Margallo, Jenny Zaragoza
Dr. Juanita Caccam

PROGRAM CREDITS

Executive Producer - Lolita D. Carter, PhD
Interim Executive Director.....Carmen Galang, PhD, RN
Artistic Director, Choreographer.....Ruby Pearl B. Chiong
Guest Stage Directors.....Michelle Camaya, Michael Sibal
Rondalla Music Director.....Frederick Emba lsado
Rondalla/Angklung Coordinator.....Juanita Caccam
Kulintang & Gangsa Music Director....Bernard Ellorin
Solicitations .....Carmen Galang, Elly Aguilar
Program, Flyers.....Dina Ellorin, Michael Sibal
Tickets, Box Office..... Irene Almoite, Vi Aguilar
Videographer..... Greg Penetrante
Photos.....Manuel Cavada, Ernie Pena
Technical.....Joan Kroc Theatre Staff
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